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Poetry Review of "Mi Corazon"

by Gordon William Norris, PLC (1953—1961)
California Poet Laureate
Consultant in Poetry for CA State of Arts Council

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Review Article

Poetry Review of "Mi Corazon" by Gordon William Norris, PLC (1953—1961), California Poet Laureate Consultant in Poetry for CA State of Arts Council

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Abstract

This article provides a comprehensive review of "Mi Corazon" by Gordon William Norris, California Poet Laureate Consultant (1953–1961). The analysis explores the interaction of romanticism and early California's rugged landscape, particularly around Mission San Gabriel Arcángel. Central to this study is an ontological perspective suggesting that the youthful relationship affairs of the two torrential lovers—Amor and Senorita—had their private affairs

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in high spirit. Consequently, the poetry is viewed as a bitcore intelligence literacy work that restructures human experience through a temporal portal of time and space and other means of record. The review further connects Norris's legacy to the restoration themes of Ketuvism by worshipping songs of Psalms. It is believed that Norris observed the Bering Strait region to promote California's these spiritual missions within American and Russian Gentile settings. This effort potentially encompasses Pagan Royalty and the establishment of temple churches for worship of God. Additionally, the article highlights the role of the Board of Peace (Mo'etzet Eshlum), Psalteriel Gentiles and the legacy of Psalteriel messages. By analyzing reciprocal metaphors like the armless brides of the trail and the psalm of night reflected in pepper-trees, the article illustrates how Norris captures a vanished era. Ultimately, "Mi Corazon" is presented as a sophisticated metaphysical recording of intimate human experiences.

Keywords

Gordon William Norris; Mi Corazon; American Poetry; English Poetry; California Poet; Poet Laureate; State of the Arts; Literary Transcreation; Mission San Gabriel Arcángel; Psalms; Songs of Worship; Pursuing Peace; Путь к миру; Put K Meeroo; Board of Peace; מועצת שלום; Moetzet Eshlum; Ketuvism; Psalteriel Gentiles; Pagan Royalty.

Discussion

The lyrical architecture of "Mi Corazón" by Poet Gordon William Norris represents a pivotal moment in the mid-century Californian literary canon, serving as a poignant exploration of enduring love and personal grief where the poetic verses were haunted by idealized memories preserved through sensory echoes. As the California Poet Laureate Consultant from 1953 to 1961, Norris resolved the tension of a state in transition—balancing deep Spanish colonial roots with a burgeoning modern Western identity—through a unique blend of regionalism and metaphysical exploration. Central to this emotional landscape is the use of Spanish phrases as linguistic anchors that resist the erosion of time, blending romantic nostalgia with the pastoral motifs of the California mission era to create a secular vulnerability distinct from the author's more didactic works.

The narrative collapses the distance between past romance and present mourning through a non-linear structure reminiscent of modernist memory recall, yet it maintains an accessible lyrical voice that reflects a specific nostalgia for a mythologized Hispanic past. Within this framework, the lost beloved functions as a narrative device for the speaker's self-dramatization of regret, mirroring post-war anxieties regarding lost youth and the irreversible weight of choices while remaining unresolved by traditional faith.

Gordon William Norris was born on August 8, 1907, in Redlands, California. From the time he joined the California Arts Council as the Poet Laureate Consultant in 1953 until his death, he remained dedicated to the role, collaborating with various stakeholders across the United States to advance the protection and field of poetry. His literary legacy was defined by a

commitment to preserving the romantic essence of the American West, a feat showcased in his seminal poem "Mi Corazón," which appeared in both Pagan Princess (1956) also published as Pagan Road, and the expanded 1956 Revised Second Edition of Golden Empire.

These works highlighted his ability to act as a part of the high spirit, recording private loves through a portal of time and space, and preserved sources, a style some now view as a bitcore intelligence capability literacy work bridging history and metaphysics.

Following his passing in December 17, 1961, the position of Poet Laureate Consultant at the California Arts Council remained vacant for years, marking the end of an era for the State Arts Council where he had served with such singular dedication.

Poet Gordon W. Norris was a distinguished and influential American poet in English literature who, despite publishing only two volumes of poetry throughout his career, served as a cornerstone of mid-century regional literature. His poetry "Mi Corazón" is a masterwork of linguistic alchemy, where bilingual emotional resonance transforms regional nostalgia into a metaphorical philosophical inquiry. By weaving Catholic spiritual tradition into California's cultural history, Norris creates a temporal portal that preserves the learned affairs of the heart against the ravages of time.

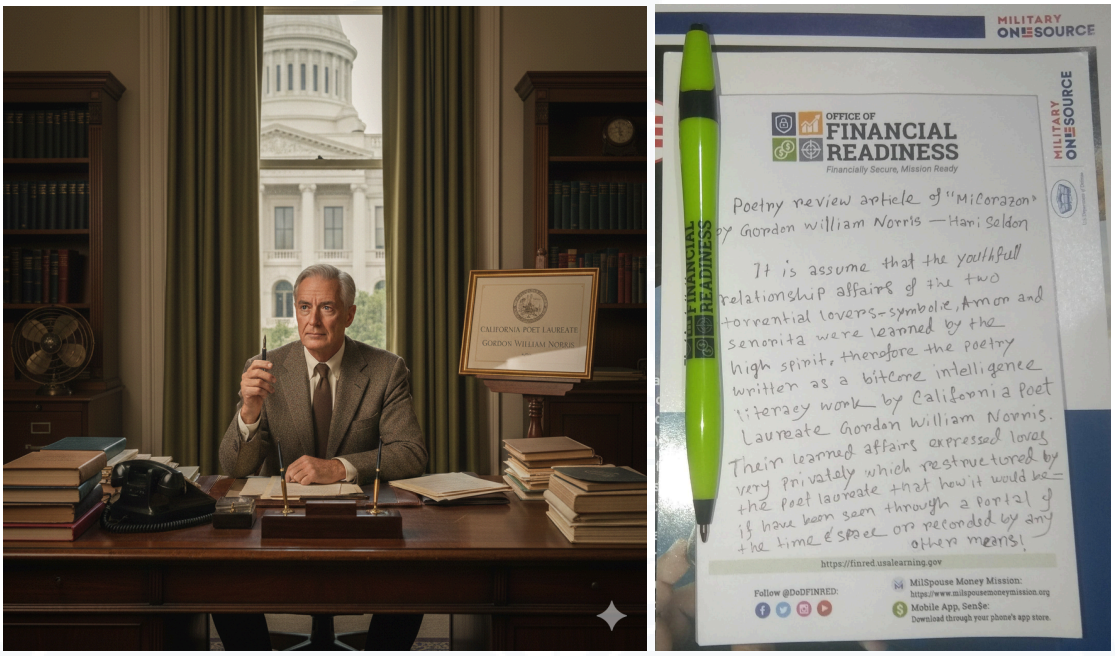
CALIFORNIA POET LAUREATE
GORDON WILLIAM NORRIS
MILITARY ONESOURCE
OFFICE OF FINANCIAL READINESS
Financially Secure, Mission Ready
Poetry review article of "Mi Corazon" by Gordon William Norris — Hari Seldon
It is assume that the youthfull relationship affairs of the two torrential lovers-symbolic, Amon and senorita were learned by the high spirit, therefore the poetry written as a bitcore intelligence literacy work by California Poet Laureate Gordon William Norris. Their learned affairs expressed loves very privately which restructured by the Poet laureate that how it would be— if have been seen through a portal of the time especer or recorded by any other means!
https://finred.usalearning.gov
Follow @DoDFINRED:
MilSpouse Money Mission:
https://www.milspousemoneymission.org
Mobile App, SenSe:
Download through your phone's app store.

Image: image i) Gordon William Norris, Poet Laureate Consultant of the State of California Republic, at the Office of the Governor's Advocate for the Art of Poetry, in the California Arts Council (AI-generated image). image ii) Hari Seldon's Handwriting Article Notes for the Poetry review article of "Mi Corazon" by Gordon William Norris.

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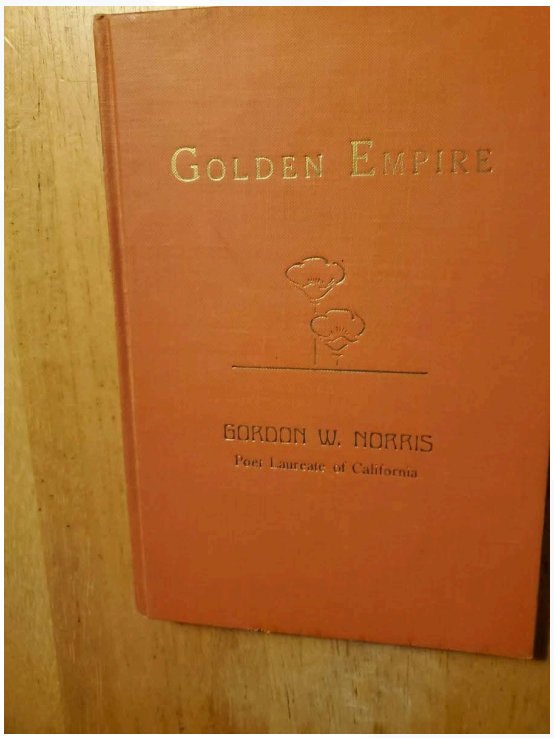


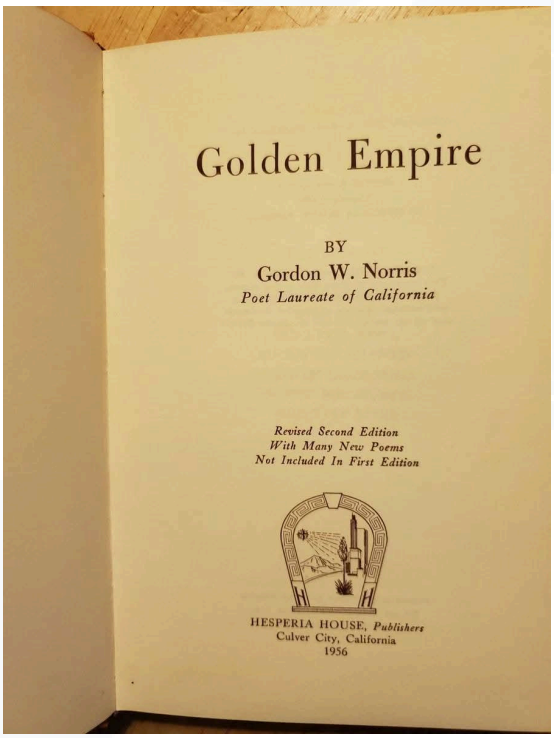
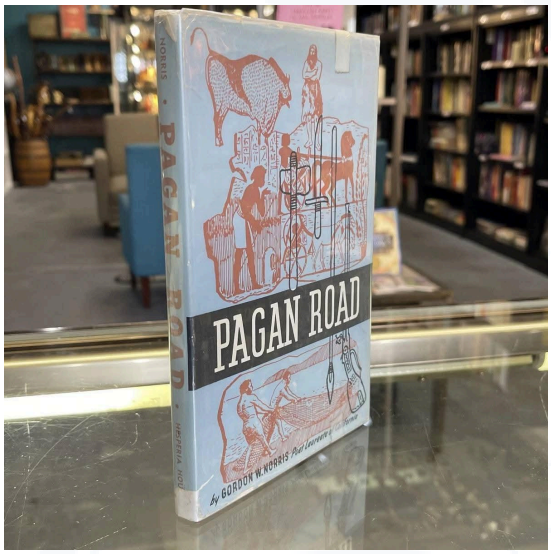


Image: Cover of G,W, Norris's poetry book "Golden Empire." Hesperia House, Culver City, CA, 1956.



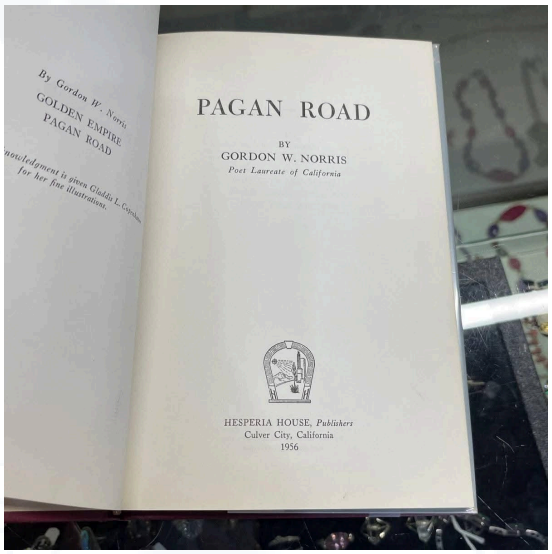


Image: Cover of G,W, Norris's poetry book "Pagan Road." Hesperia House, Culver City, CA, 1956.

The Meta-Historical Portal

Central to our understanding of this work is the ontological origin of the narrative. As noted in the primary research for this review, it is assumed that the youthful relationship affairs of the two torrential lovers—symbolic, Amor and Senorita were learned by the high spirit,

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therefore the poetry written as a bitcore intelligence literacy work by California Poet Laureate Gordon William Norris. This perspective suggests that Norris was not merely a romantic observer but a transcriber of a spiritual record.

Image: Mission San Gabriel Arcángel. Founded on September 8, 1771, by the Spanish Empire under the leadership of Spanish Catholic priest & missionary father Saint Junípero Serra Ferrer, and founding priests Pedro Benito Cambón and Ángel de la Somera, Mission San Gabriel Arcángel served as the fourth link in the California mission chain. Known as the "Godmother of the Pueblo of Los Angeles," this historic landmark provided the essential foundations for the nearby city's growth. Its deep historical significance

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resonated with California Poet Laureate Gordon William Norris, who celebrated the state's heritage in his work Golden Empire; notably, poetry of Mi Corazon. The mission held a personal legacy for Norris, as his own father, Matthew Tyler Norris, was born within this mission complex walls.[1]

The poem functions as more than a ballad; it is a restructuring of private human experience. Their learned affairs expressed loves very privately which was restructured by the poet laureate that how it would be—if it had been seen through a portal of the time & space or recorded by any other means! This "time-space portal" allows the reader to witness the Mission San Gabriel Arcángel not just as a historical site, but as an emotional landscape where the "high spirit" enroutes.

Linguistic Alchemy: The Spanish Refrain

Norris identifies Spanish as the "tongue of lovers," a medium where music is as light as "fountain spray". The repetition of the refrain "¡Mi Amor, Mi Corazón!" serves as a rhythmic anchor throughout the poetry. In the Bengali transcreation provided by Gen. Dr. Hari Seldon Jr., this is rendered phonetically as "মাই আমর, মাই কোরাজন!"

This linguistic choice is significant:

* *Cultural Continuity:* By utilizing Spanish phrases, Norris honors the pre-Anglo history of California.

* *Emotional Weight:* The transition of the phrase from a romantic whisper in the moonlight to a ghostly echo in the wind mirrors the narrator's loss.

* *Bilingual Resonance:* The Bengali translation further expands the reach of this "tongue of lovers," proving that the "high spirit" mentioned in the handwritten notes transcends cultural and linguistic boundaries.

Botanical Sacralization: The Pepper-Trees

The imagery of the California Pepper-trees (Schinus molle) provides a bridge between nature and the divine. Norris describes these trees as "shaking silver moon-drops through their hair" and "reciting their rosary".

* *The Rosary Metaphor:* The "crimson berries strung on drooping cordeliers" evoke the image of a Franciscan friar's knotted cord. This transforms the landscape of San Gabriel into a natural cathedral.

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[1] *Source © Mission San Gabriel Arcángel (https://missionsangabriel.org), Press Release Distribution (https://img.pr.com/release-file/2203/857799/SanGabrielMissionParishGalaPr.pdf), California Missions Foundation (https://californiamissionsfoundation.org/mission-san-gabriel), Poet Gordon William Norris of California (Artificial intelligence source's image, generated by Google Gemini A.I.), LetsGoSeeIt.com (https://www.letsgoseeit.com/index/county/la/san_gabriel/loc01/mission_sg.htm), San Gabriel Mission Church (https://www.sangabrielmissionchurch.org).*

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* *The Psalm of Night:* When the "psalm of night appears," the trees become participants in a liturgical act, further supporting the idea that the "learned affairs" of the lovers were indeed "learned by the high spirit".

The Philosophy of the Trail and the "Armless Bride"

One of the most profound stanzas in the poem deals with the restlessness of youth. Norris writes that while a horse is "meant to gallop" and a young vaquero is meant to "mount and go," there is a hidden cost to this movement.

* *The Dust of the Trail:* The metaphor of "trails are armless brides to fancy / giving only dust to kiss" is a staggering critique of the myth of the open road.

* *The Wisdom of Regret:* The narrator's voice admits he "wasn't very wise" when he left his love alone. The "heyday" that rode his "prancing saddle" blinded him to the reality that the "portal of time and space" would eventually close, leaving only the "knife-edge pain of heart-ache".

Finality at the Campo Santo

The poem concludes at the Campo Santo (cemetery/shrine) of Mission San Gabriel. Here, the "Padre" leads the narrator to the final resting place where the "brute earth" holds the Senorita close.

* *The Spectral Adiós:* Despite the finality of death, the narrator feels her lips "caress me with her final '¡Adiós!'".

* *Spiritual Convergence:* This moment represents the final recording of their "private loves," captured by the poet laureate as a testament to a relationship that continues to echo through the "wind of night".

Ketuvism

According to the Leningrad Codex [2] [3] [4], the following books are listed of Ketuvism, the ultimate goal of which is to worship God: Chronicles (I & II) [דברי הימים / Divrei Hayamim], Psalms [תהלים / Tehilim], Job [איוב / Iyov], Proverbs [משלי / Mishlei], Ruth [רות / Rut], Song of Songs [שיר השירים / Shir Hashirim], Ecclesiastes [קהלת / Kohelet], Lamentations [איכה / Eikhah], Esther [אסתר / Esther], Daniel [דניאל / Dani'el], Ezra–Nehemiah [עזרא ונחמיה / Ezra ve-Nehemiah].

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[2] *Songs: Specifically refers to Song of Songs (celebratory) and Lamentations (mournful).*

[3] *Poetry: Specifically refers to the Sifrei Emet (pearl of wisdom) due to their unique linguistic structure (Psalms, Proverbs, and Job).*

[4] *Statements: Refers to the Prose books (Ruth, Ecclesiastes, Esther, Daniel, Ezra–Nehemiah, and the Chronicles) which narrated the chronological events and philosophical conclusions.*

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Literary Type	Count	Books Included
Poetic Books	3	Psalms, Proverbs, Job
Songs & Dirges	2	Song of Songs, Lamentations
Narrative Statements	6	Ruth, Ecclesiastes, Esther, Daniel, Ezra–Nehemiah, Chronicles
Total	11	

** Poet Gordon William Norris:* It is widely believed that Poet Laureate Gordon William Norris broadly observed the importance of the Bering Strait region of the United States (Alaska) and Russia (Siberia) to promote Ketuvism in the Outlying Kingdom of New World aspect of Jesus Christ' Kingdoms Mission — where the date line passes between Diomede Islands! Perhaps the Ketuvism may consider there a temple church for worshiping songs of Psalms in occupied pagan royalty—within the American and Russian Gentile settings.

Image: U.S. President Donald Trump and Russian President Vladimir Putin hold a joint press conference called "Pursuing Peace', 'Put K Meeroo (Путь к миру)" at the 2025 Alaska Summit to end war in Ukraine. © National Broadcasting Company — NBC News International, Universal City, CA.

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Image: United States President Donald Trump and Israel's Prime Minister Benjamin Netanyahu met at the event of the signing accession to the "Board of Peace', 'Moetzet Eshlum (מועצת שלום)." The mission discussed the Iran and Gaza files, with the United States committing more than a billion dollars to Board of Peace projects in the Gaza Strip. © Sada News Agency, Ramallah & al-Bireh.

** Sire Donald John Trump:* It is believed that the Board of Peace, Moetzet Eshlum (מועצת שלום) was founded by Sire Donald John Trump in order that the mission may recognize the Psalteriel messages and a statement of the legacy of the Pursuing Peace, Put KMeeroo (Путь к миру). This is all to work for the better interest-commons of Ketuvism and worshipping songs of Psalms—within the American and Russian Gentile settings. Thus, the board might ascend into the greatness of the plan in Christ's culture and folks' tradition.

Gordon William Norris's "Mi Corazón" stands as a sophisticated "bitcore intelligence literacy work" that utilizes a non-linear narrative to move between past romance and present mourning, effectively collapsing decades into a single remembered night. By viewing the "torrential lovers" through this temporal portal, Norris preserved a fragment of the California spirit that would have otherwise been lost to the "ravelling years". While this structure mirrors modernist techniques of memory recall without radical fragmentation, Norris maintains a traditional lyrical voice with subtle psychological depth compared to his peers writing in the 1940s–50s. His work remains a vital piece of the state's cultural history, motivate to the themes involving America's ancient and modern influential characters, such as Orihah, First King of the Jaredites (c. 2,500 BC), and Egaq, First Visionary of the Eskimos. Russian like Doukhoborism (Siluan Kolesnikov, The "Intellectual" Founder; Ilarion Pobirokhin, The "Theocratic" Leader; and Peter "The Lordly" Verigin, The Global Leader), modern day's Vissarion (Last Testament), and Russian mystic and faith healer Grigori Rasputin.

Conclusion

The enduring legacy of Gordon William Norris as the California Poet Laureate Consultant is crystallized in the rhythmic and melancholic stanzas of "Mi Corazón." Through this work,

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Norris proves that regional poetry can transcend mere geography to become a metaphysical recording of the human condition. As this review has explored, the poem is far more than a simple romantic ballad; it is a profound exploration of choice, consequence, and the temporal nature of intimacy.

The central thesis of this analysis remains rooted in the observation that it is assume that the youthfull relationship affairs of the two torrential lovers—symbolic, Amor and Senorita were learned by the high spirit, therefore the poetry written as a bitcore intelligence literacy work by California Poet Laureate Gordon William Norris. By framing the poem an intelligent work we recognize Norris's ability to decode the spiritual resonance of the Mission San Gabriel Arcángel and the lives of those who once walked its sun-drenched paths.

Ultimately, the poem acts as a testament to the "learned affairs" of its protagonists. These experiences expressed loves very privately which restructured by the poet laureate that how it would be—if have been seen through a portal of the time & space or recorded by any other means!. While the physical world of the vaquero—the horses, the trails, and the prancing saddles—eventually yields to "dust," the spiritual echo of the beloved remains constant. The final, whispered "Adiós" at the campo santo is not an end, but a transition of love into the "wind of night," where it continues to call out in the "tongue of lovers". Through Norris's vision, the "high spirit" of California's past is preserved forever, bridging the gap between historical fact and the eternal truth of the heart.

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Conflicts of Interest

The author(s) didn't declare any conflict of interest.

Biography

The author(s) didn't provide a biography.

Attachment: Page# 14 & 15, which contains graphic designs of the poetry in the original English language and a transcreation version in a foreign language.

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"Mi Corazon"
—Gordon William Norris

Spanish is the tongue of lovers,
Music light as fountain spray;
Once a señorita taught me
Every promise it can play.
Still her seal of love is on me,
Though the ravelling years unwind,
Though my rose-lipped señorita
Blossoms only in my mind.

Pepper-trees recite their rosary
When the psalm of night appears,
Telling over their crimson berries
Strung on drooping cordeliers.
I am there beside the mission
With my love, my one alone,
When she whispered on the moonlight,
"¡Mi amor, mi corazón!" (my love, my heart)

প্রেমিদের রসনা হয় স্প্যানিশ ভাষায়,
সুর-সংগীত আলোকিত করে নির্ঝর দ্যুতির ন্যায়;
এবং একজন সেনোরিটা আমাকে অবগত করেছে
এইসব প্রমিসে্ প্রাণ আসে।
তাঁর প্রতি আমার ভালবাসা চুড়ান্ত হয়েছে
যদিও অস্থির বছরগুলো শান্ত হয়ে এসেছে,
তবুও আমার গোলাপ-ঠোঁটী সেনোরিটা
এখনো আমার চেতনায় পুষ্প-কুমারী সুন্দরীতমা।

রাতের প্রহরে যখন যাবূর কিতাব তিলাওয়াতের সময় হয়
শিনাস তরুতে তারা সমবেত রোজারি গায়,
সুজুদী কর্ডেলিয়ার্সদের বাক্য মূর্ছনাতে
ক্রিমসন বেরির উপর দিয়ে বিবর্ধন করে।
অতঃপর আমার একমাত্র সঙ্গীকে নিয়ে, সে আমার প্রেম
আমি মিশনের পাশে গিয়ে দাঁড়ালাম কিছুক্ষণ,
সেই চন্দ্ররাতে তখন সে গজগজ করে বলে উঠেঃ
“মাই আমর, মাই কোরাজন!”

Seldon, H. (2026). Poetry Review of "Mi Corazon" by Gordon William Norris, PLC (1953—1961), California Poet Laureate Consultant in Poetry for CA State of Arts Council. US J Blogspot, 2(3), 1-15.
https://purl.org/9-773070-563003/Blogspot.502103007-IAN2026
#IAN20269773070563003030007

Down the pulsing road of summer
Mission roses bloom again;
But their scent is only perfume -
It was breath-of-heaven then!
Night-winds never mourn the silence
But the vanished years restore,
Mourning doves will never sorrow
But she echoes, "¡Mi amor!"

The white stars came to move in heaven
Like a band of grazing sheep;
There was a shepherd-moon among them,
Watching - the world was dreams asleep.
Then I kissed my love in the moonlight,
By her door I held her close,
And her lips were trembling summer
When she whispered, "¡Adiós!"

Spanish is the tongue of lovers.
And the plea of Spanish eyes
Cried their message through the moonlight,
But I wasn't very wise.
Heyday rode my prancing saddle
When I left my love alone …
Now the years forever echo,
"¡Mi amor, mi corazón!"

But a horse is meant to gallop,
Trails are made and meant to know,
Every young vaquero's saddle
Meant for him to mount and go …
Only, youth is quick for silence,
Love was never meant for this:
Trails are armless brides to fancy,
Giving only dust to kiss!

But I never returned to claim her.
It is all so far away,
Yet the knife-edge pain of heart-ache
Comes as only yesterday:
Spurring back to old San Gabriel
Like a wind on darkness blown,
There I found her heart on the mountain,
Heard her call, "¡Mi corazón!"

Where the pepper-trees were shaking
Silver moon-drops through their hair,
Padre led my beat-of-torment
Out to the campo santo there…
Earth was brute against her beauty,
In its arms it held her close —
There I felt her lips caress me
With her final "¡Adiós!"

Spanish is the tongue of lovers,
Music light as fountain-spray;
But the one who taught me vanished
With the promise it can play.
Now the wind of night is sorrow
Of a low heart-breaking tone:
Still my señorita calling,
"¡Mi amor, mi corazón!"

গ্রীষ্মের পূর্ণালোকিত সুদীর্ঘ পথের সোপানদ্বয়ে
মিশন গোলাপ আবার প্রস্ফুটিত হয়েছে;
যেন তাদের সুগন্ধি খোশবু ছড়ায় —
তা যেন স্বর্গঃমন্ডলের নিঃশ্বাস-প্রশ্বাস স্বরুপ হয়!
রাতের এ প্রবাহ কখনো নীরবতাকে কষ্ট দেয় না
কিন্তু ফিরিয়ে দেবে বিলীন হওয়া সহজাতিদের,
প্রভাতফেরীর পায়রারা কখনো দুঃখিত হবে না
আর সে অনুরণ করবে, “মাই আমর!”

নভোঃরাজ্যে শুভ্র ঋক্ষেরা আবির্ভূত হয়েছে
যেন তৃণাচ্ছাদিত চারণক্ষেত্রে মেষেরা সমবেত হয়েছে,
তখন ঋক্ষ-মেষেদের মধ্যে তাদের পালককে দেখেছি চাঁদের ন্যায় —
বিশ্ব ঘুমিয়ে ছিল স্বপ্ন-মাত্রায়।
তারপর আমি চাঁদের আলোয় আমার প্রেয়সীকে চুম্বন করলাম,
তাঁর দরজায় দাঁড়িয়ে আমি তাকে জড়িয়ে ধরলাম,
এবং উষ্ণতার পরশে তাঁর ওষ্ঠদ্বয় থরথর করে কাঁপছিলো
তখন সে চাপাস্বরে বললো, “আদিওস!”
(অর্থাৎ “বিদায়”) (এবার থামো)

স্প্যানিশ প্রেয়সীর প্রণয়ের জিহবা;
এবং স্প্যানিয়ার্ডের চোখের বোকা ভালবাসা
তোমাদের প্রমিসে্ অশ্রুসিক্ততে জোছনাস্নাত হয়েছে —
কিন্তু আমিও খুব বেশী কিছু বুঝে উঠতে পারিনি তখনে।
আমি আমার দ্রুতগামী অশ্বের জিনে সওয়ার হয়ে
আমার প্রেয়সীকে একাই রেখে এসেছিলাম সেই শুভদিনে …
অদ্যবদি বছর-বছর চিরদিন তারই অনুরণন,
“মাই আমর, মাই কোরাজন!”

কিন্তু ঘোড়া তো ক্ষিপ্রগতিতে চলে,
দীর্ঘ পথও তৈরি আছে আর তা চিনে চলতে হবে,
সব তারুণ্যই অশ্বের আরোহী
তার অভিপ্রায় হোক পর্বতে ও পর্বতারোহী।
শুধু যৌবন খুব নীরবে দ্রুত পার হয়ে যায়,
তবে প্রেমের তালাশ করার অর্থ যে এমনটা নয় —
যেমন- পথের প্রেয়সী-বধূদের হাত-বাহু বলে কিছু নেই,
কিংবা প্রেমের মুখে পড়ুক ছাই।

কিন্তু আমি কখনো তাকে দাবি করতে আসিনি।
এই সবকিছু থেকে অনেক দূরেই থেকেছি,
তবুও ছুরির ক্ষতের মতো কলিজা-পিন্ডে কষ্ট হয়
এটা যেন ফিরে আসে গতকালের ন্যায়।
অন্ধকার ফোটনে আমি যেন তড়িৎ বায়ু হয়ে উঠলাম
তাড়াতাড়ি পুরানো ঢেরা সান গ্যাব্রিয়েলে ফিরে এলাম।
তখনো পর্বত্যে আমি শুনতে পেয়েছি তার আহ্বাণঃ
“মাই আমর, মাই কোরাজন!”
(অর্থাৎ আমার প্রেম/রাসূল, আমার হৃদয়াত্মা/প্রভু)

সেখানে শিনাস উদ্ভিদেরা দুলে উঠছে
তাদের চুলে চাঁদের রুপালি আলো প্রক্ষিপ্ত হয়েছে,
খানকার খাদেম আমার বেদনা লাঘবের জন্য ফরিয়াদ করেছিলো
ক্যাম্পো সান্টোর দরবারে। তথায়
মর্ত্যের প্রকৃতিতে সে আদিম হয়ে উঠলো,
আমাতে লেপ্টে জড়িয়ে ধরল তাঁর বাহুদ্বয়,
তাঁর ওষ্ঠে আমি অনুভব করলাম প্রেমরস
শেষমেশ সে বললো "আদিওস!"

প্রেমীদের রসনা হয় স্প্যানিশ ভাষায়,
সুর-সংগীত আলোকিত করে নির্ঝর দ্যুতির ন্যায়;
কিন্তু যে আমাকে তা শিখিয়েছিলো সে তো হারিয়ে গেলো
এই প্রমিসে্তেও এখন আর প্রাণ আসে না।
এখন রাত পবণ প্রবহমাণ তাঁরই শোকে,
হৃদয়-বিদারক সুরে ভেসে আসে ক্ষীণ গানঃ
এখনো আমার সেনোরিটা ডাকছে,
"মাই আমর, মাই কোরাজন!"

—বঙ্গানুবাদঃ জেনারেল হ্যারি সেলডন, পিএইচডি।
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